

# Design

## FOR PROFESSIONAL ARTISTS AND CRAFTSMEN



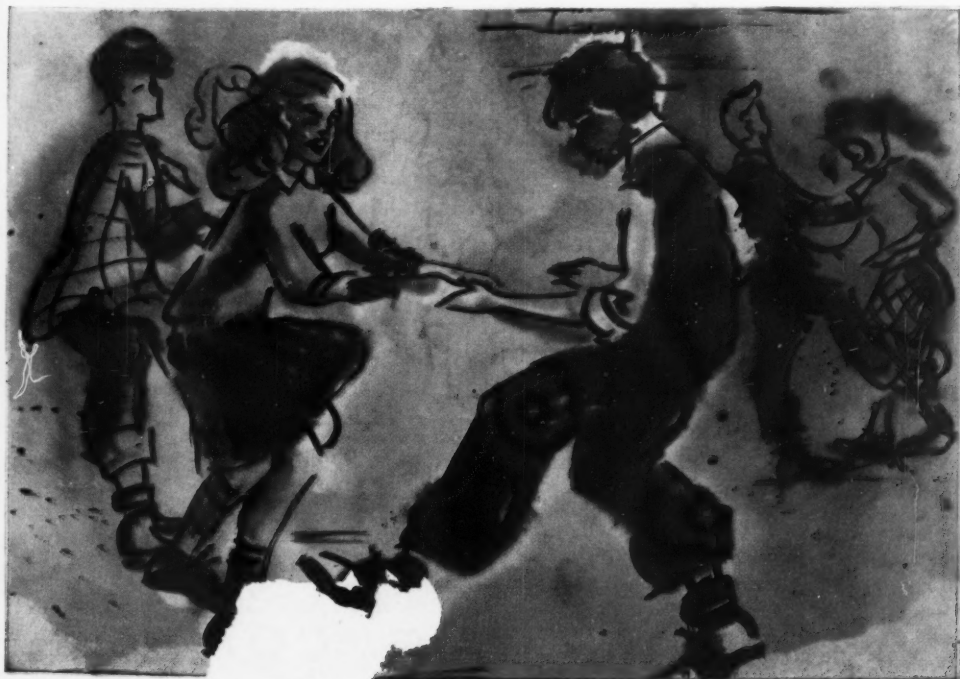
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JOANNE TOBIAS  
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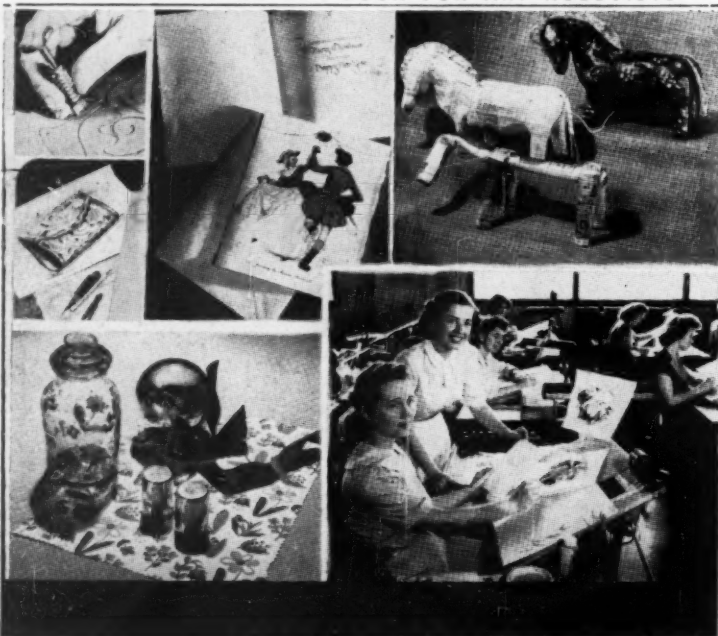
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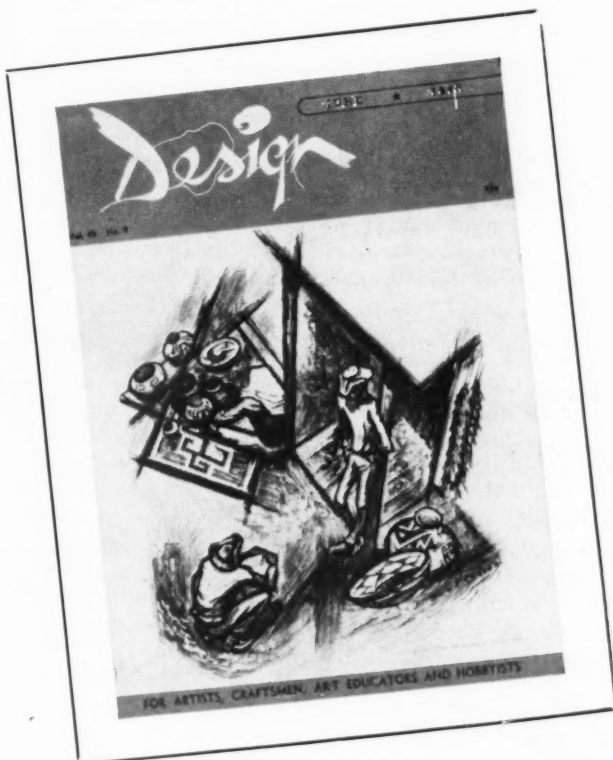
## HOW DESIGN SERVES ITS READERS

### TEACHERS

● For a Half-Century DESIGN has been the art teacher's constant companion, and an indispensable source of information in classroom teaching. No other publication quite fills the needs of these art-educators, in the highly personal manner of this oldest of creative art magazines. The all-important step-by-step techniques of instruction are made available for such diverse fields as leathercraft, weaving and ceramics. The latest exhibits are covered in Florence Lewison's chatty "Going Around in Art Circles", so that the reader may be kept well-informed on what is happening. And most important, the teachers turn to DESIGN for information about the doings of their national art organizations. DESIGN'S "Art-Educator's Column" is compiled from the reports of special correspondent at each of the large organizations, (NAEA, Western Arts, Eastern Arts, Kappa Pi, and others.)

### STUDENTS

● Opportunities and openings for art students are listed regularly in DESIGN, and the work of the talented pupil is given its earliest public appraisal in print. Many of the top names of today were just promising students when DESIGN brought their work to the attention of its readers.



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## "JUVENILE JURY" HOLDS SMALL-FRY ART CONTEST



Members of "Juvenile Jury" Radio Show try out some of the Art Kits given to contest winners.



Juvenile Jurist, Charlie Hankinson, enthusiastically painted a casein for DESIGN reporter. . . .

**I**NTENT on proving that the "small fry of today" are the artists of tomorrow, "Juvenile Jury", one of America's favorite radio shows has just completed a nationwide art contest for children, ages six to eleven.

Jack Barry, originator and master of ceremonies on the program explains: "Many times we've found that children, unfettered by inhibitions, can better express themselves than adults." With this in mind, Barry reasoned that this same inherent quality of sincerity would more than compensate for any lack of academic

training and experience. In this belief, he is joined by many noted art educators, who explain that children need no literal subject as a model; they draw almost exclusively from their imaginations.

The winners of the national contest will be selected this month by a jury of noted artists, chosen by the Parents Institute. These men are Norman Rockwell, John Groth and Ralph Ellsworth, each an outstanding illustrator for popular magazines. The five top winners

(Please turn to page 24)



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# The Art Educators' Column

OFFICIAL ORGAN FOR ALL ACCREDITED TEACHERS AND ORGANIZATIONS IN THE ART WORLD.

**MODERN ART MUSEUM COMBINES DEPTS:** The Museum of Modern Art in N.Y.C. announces a combining of the former departments of Architecture and Industrial Design into a new Department of Architecture-Design. Director of the new setup is Philip C. Johnson, with Edgar Kaufmann as his Advisor and research associate. Curator of the newly formed unit will be Peter Blake.

**U. OF CINCINNATI:** Graduated less than two years ago, Herbert K. Smith, Fine Arts '47, awarded position with firm of Russell Van Nest Black, Urban Planning. Smith is second in command on project to create master plan for Trenton, New Jersey.

**FROM PRATT INSTITUTE:** Dr. Gwendolyn Stewart, former Pratt instructor, (1910) recently addressed students of art at the U. of Southern California. Her topic: "British Typography and Design under T. J. Cobden-Sanderson". The noted Britisher is her uncle . . . Miriam Young Derbort (Pratt '46) is now Home Arts Instructor at Cranford High School in New Jersey . . . Mary Becker ('26) was appointed Chairman of the Art Dept. at Far Rockaway High School . . . Gladys Spring ('44) is now teaching art at Port Washington High School, Long Island, N. Y. . . Robert Ferens ('42) has been appointed Asst. Prof. of Architecture at the U. of Oregon.

**COMPETITIONS AND EXHIBITIONS ON TAP:** The Museum Art School of Montclair, N. J. announces a competition open to New Jersey high school students in which scholarships and cash awards are to be given. The scholarship (to the Museum School) is open to seniors only and two entries are allowed each contestant. The cash awards are open to juniors and seniors and only one entry is permitted in this competition. Entry blanks available with full information, by contacting: Montclair Art Museum School, N. J. . . . Works of Chicago architects, Schweikher and Elting, on view at University of Chicago Goodspeed Hall Galleries. . . .

**A.F.A. CONVENTION HELD:** The American Federation of Arts held its 40th Anniversary Convention, May 17-18 at the Chicago Art Institute. Representatives of some four hundred museums attended to hear Philip Adams, Director of the Cincinnati Art Museum speak on "Religious Art in The Modern World". Second headline lecturer was Hudson Walker, Director of Artists' Equity. His subject: "Television & The Visual Arts". Adams attacked the highly commercialized, synthetic quality of many ecclesiastical items manufacturers.

**DORR BOTHWELL WINS FELLOWSHIP:** San Francisco artist, Dorr Bothwell, has been awarded the 1949 Abraham Rosenberg Traveling Fellowship. The grant carries a stipend of \$1500.00 for travel and research abroad. Miss Bothwell is a faculty member of The California School of Fine Arts, and is widely known for her work in oil, silk screen and commercial design. She was a former associate of Dorothy Wright Liebes, famed textileist. ●



VOLUME 50 ● No. 9

JUNE, 1949

Gerry A. Turner, Executive Editor  
Felix Payant, Editor Winifred Evans, Circulation Manager

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ABOUT OUR FEATURE ARTICLE:

## THE BEST ADVERTISING ART OF THE YEAR

**T**HE goal of every commercial artist is to have his work reproduced in a national advertising account, and if he is a free-lance, he may be paid hundreds of dollars for his efforts. The story of this fascinating business is discussed on page 18 of this issue, as we take you behind the scenes of "The Best Advertising of the Year."



*Publisher, Burton Browne discusses the entries being examined by popular illustrator, Norman Rockwell, who was a member of the jury which voted on material used in "BEST ADVERTISING OF THE YEAR". The article appears on page 18 of this issue of DESIGN.*

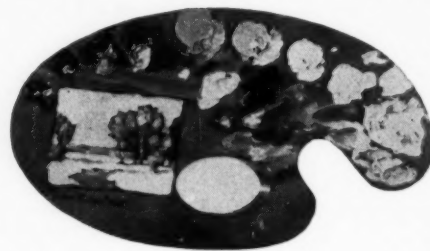


*Sarra, ace commercial photographer, examined hundreds of ads to select those which he considered photographically top flight.*

## PALETTE NOTES

by

michael m.  
engel



*As director of artists' relations for the firm of M. Grumbacher, N. Y. C., makers of artists' materials, colors and brushes, the author of this column is in a position to answer all technical questions relating to the various facets of the work of the artist, art teacher and hobby painter. If, as a teacher or hobbyist, you have any questions relating to use of art materials, he will be pleased to aid you. Address him: Box No. 284, N. Y. C. 1, N. Y.*

### DID YOU KNOW THAT:

Two years ago the Metropolitan Museum restorers discovered two painted skeletons hidden under the top layers of a Botticelli painting they were cleaning . . . Pope Julius II used to drive Michelangelo frantic with his interruptions and demands for speed . . . Fra Filippo Lippi is said to have eloped with a nun . . . Piero di Cosimo, when he wished to work uninterruptedly, cooked as many as fifty hard boiled eggs, which he often devoured in a day . . . Glaukos the Greek sculptor is said to have discovered the art of working in metal . . . Melas and his family were the first in Athens to employ Marble . . . Shortly after the Fiftieth Olympiad (about 576 B. C.) in the time of Medes, we find mention of ivory and gold as materials for ornamenting the statues, or even as covering them entirely . . . Socrates was the son of Sophroniskos, a sculptor and stonemason . . . Daumier's livelihood as a cartoonist, would have left him completely destitute in his declining years, had not the ever-generous Corot come to his rescue, providing a small cottage, near a number of artist friends . . . Edgar Degas was the son of a rich banker.

Gustave Courbet was said to have been one of the most obvious extroverts in the history of art, for he constantly bragged about his success, and always sought the limelight. In 1867 he decided to hold an exhibit of 120 of his paintings, of which he wrote his friend Bruyas, "I staggered and dismayed the whole art world." Actually, the exhibition was one of his greatest disappointments . . . Twelve years later Courbet was awarded the Cross of the Legion of Honor by the Government of France, which he practically threw back in its face. (First making sure, however, that everyone knew about it.) Daumier was later to also refuse this honor but in a much quieter way.

Albrecht Durer had to struggle hard for a living. Painting not paying well enough, he devoted himself to the "bread and butter" task of engraving and etching, with the result that he excelled in this art, becoming the greatest etcher that ever lived. ●



## SPECIAL SECTION

### TWO CONTROVERSIAL ARTICLES

On the following pages, you will find two highly controversial viewpoints on Modern Art. The authors of these articles are internationally known artists, and holders of many of the Art World's more coveted awards. They are well qualified to speak their piece.

DESIGN chooses no sides. In editing these two articles, the editor has endeavored to use his blue pencil lightly, and never to rob the authors' statements of their intended meaning. You cannot agree with *both* of these gentlemen. We invite your comments for publication.

*The Editor*

**EDUARD BUK-ULREICH:** Born, Kansas City, Missouri. Studied at the Kansas City Art Institute and Pennsylvania Academy of Fine Arts. His awards include the Art Directors Club Medal for 1927, 1932. Mr. Ulreich's commissions include murals in the Radio City Music Hall, N. Y., Post Office at Columbia, Mo., and Tallahassee, Florida. Exhibitions at the Anderson Galleries, N. Y.; (one-man) Dudensing Gallery, Philadelphia; Philadelphia Art Alliance; Bonestell Galleries; and abroad in Paris and Vienna.



**HUGO BALLIN:** Born N. Y. Studied at Art Students League and abroad. Member of National Academy, National Institute of Arts and Letters. National Arts Club of Rome, Audubon Artists. Among his awards are: Prix di Rome, Shaw Prize Fund, Thomas B. Clarke Prize (twice), American Institute of Architects Certificate of Honor, Isidor Gold Medal, Hallgarten Prize. Mr. Ballin has rendered murals for the Los Angeles Times Building, La Jolla 1st National Bank, State Capital at Madison, Wisconsin, Wilshire Blvd. Temple, Griffith Conservatory in Hollywood and Carew Memorial Chapel in San Francisco. His work has appeared in Colliers Magazine and a number of other publications.



# INSANITY IN MODERN ART

By

HUGO BALLIN, A.N.A.



**M**OST schools where the rudiments of drawing and painting are taught are no longer art schools. The teachings in such catchpenny retreats are sops to the namby-pambyism of a group of young people who enjoy lolling in a stenchy atmosphere savoring of no greater objective than the bliss of total suspension of sensibilities. They are aware that there are no jobs waiting for them at the end of their prolonged apprenticeship.

There are men in Paris who pretend to put themselves under the care of instructors of art for periods as long as ten years. These students draw sincerely, paint honestly and then they empty their school lockers, pack up their tacky equipment and know not what next to do. They can paint anything they look at long enough—a nude, a head, a landscape, the sea. But their work has the quality of dried leather. The school had made them static and unresponsive, and while their hands acquired skill, their minds grew palsied.

Often, for want of imagination, such a student returns to the art school for another spell. If he is an American he eventually drifts back to New York to look over the art trends on 57th Street. He discovers that what the art dealers are showing has nothing to do with the perfection he had sought. He remembers a school of disappointed practitioners in Paris, who had given their incompetence an untranslatable nomenclature, which immediately was accepted by critics who write about artists as if they wished to prove that insanity had come into its own.

Our disillusioned aspirant mutters that the art he had tried to perfect has no place in the modern home. *He hadn't realized what a contemptible racket is this thing called art.* In the school in Paris, when this artist I'm speaking of entered, every student was content to copy the model. If that became too oppressive there was the country and little villages reflected in poplar-fringed riverlets. Men had grown famous doing portraits of farmsteads and the simple people who labored in the good earth. Surely there must be dealers and critics who still approve of the rural scene—pictures that can be understood and do not frighten—rational interpretations, devoid of abnormalities! He gave the depressive modern schools serious consideration and again arrived at the very obvious conclusion that this thing they call modern art is a racket.

Since the time of the Caves of Combarelles, the man who depicted a mammoth has tried to be a realist. Cave men

(Please turn to page 11)



TWO MURALS BY HUGO BALLIN, AUTHOR OF THIS ARTICLE



# ABREAST OF THE TIMES

By

EDUARD BUK-ULREICH

IT has been well said: "An artist should be seen and not heard." To this we can easily subscribe. And as for me, I should be serenely content to do all my talking with paint and brush. If people but understood the artist's language, as well as his purpose! Unfortunately, too few do.

When controversy and confusion confound the art world with blinding darkness, clarity clamors for the unction of enlightening words. Plenty of words emanate from non-producers and from those more familiar with words than paint. So in all fairness, artists, from practical experience and study, should dip in the inkwell to help clear the air.

It is easy to see why so few people understand modern art—primarily because they do not understand the artist's language. With the violent change in outward manifestation, coincident with the turn of the 20th century, the false standard, by which the so-called traditionalists held sway, lost its grip. Reorientation now in process aims for a higher concept of standard, which is destined to embark the art world toward a new renaissance.

Progress is the law of life, while Principle remains eternally fixed; sustaining infinite scope of expression, it cannot be outlined. Thus we have a wonderful universe to explore, to reveal its glory and endless harmonies.

When I was a youngster in Kansas City, Missouri, I often visited the Kansas City Public Library—then its only repository for works of art. One gallery contained reproductions and another a large number of very good copies of old masters, the usual names represented—Rubens, Rem-



brandt, Van Dyke, Valesquez, etc. It was easy to concede their technical mastery and obvious skill, but to me something vital was lacking which, at the time, I was unable to fathom, nor did subsequent academic experience shed light.

I was always the artist and set out to prove it (as I later found out one must) at the tender age of six. Not having the advantage, however, of present-day enlightenment, I accepted the belief that one must attend an art school to really become an artist. So, for eight years I went the way of art academies, striving to be an old master and gain the coveted stamp of approval.

From the Pennsylvania Academy of the Fine Arts, Philadelphia, I succeeded in winning two summer traveling scholarships to Europe, along with other prizes. These excursions to Europe gave me my first glimpse of progress being made in our day. Germany, especially, provided a great revelation to me with its summer art expositions—far superior to anything in America, even at the height of our season.

America was invaded about the same year—1913—by the Armory Show. Modern Art had crossed the Atlantic, and the battle has raged ever since to establish its legitimate claims. No conservative argument can stem its advancing surge.

Principal cause of confusion lies in the fact so much has been perpetrated in the name of Modern Art, unworthy of being exhibited, that those with little understanding of values are unable to sift the chaff from the wheat. Consequently, in one gulp modern expression is condemned.

Unless we understand art language and have a grasp of values, the wonderful advance of our present age goes unheeded.

A glorious epoch illumines the sky. Do we sense the signs of the times? Do we support the men of vision? There is something demanded of all of us.

We are emerging from a mechanical concept of the universe; and, likewise, the belief that mechanics and craftsmanship in art expression are supreme, has lost much prestige.

The so-called realistic artists are in large measure deluded, bogged in the mire of materialism, wasting a wishful hope to stem the tide of progress. It is vain to slumber when mind is on the march.

Whatever has been accomplished in the past that is really good can never be lost, but remains to urge the present to new heights.

No intelligent architect today thinks in terms of Gothic or Greek architecture. So it must be in painting or sculp-

(Please turn to page 10)



HORSES:

BUK-ULREICH

(Continued from page 9)

ture. We must cease to cling to the past. Progress has provided new materials, new tools, new directions. Intelligence will direct them. Vision will gain an altitude of perception.

What is in man that evokes a perpetual cry for freedom? Is man's heritage freedom or is his lot bound by limitation? The needle points to man's primitive and ultimate perfection. To prove it we must broaden our base, from which to ascend to higher realms of attainment.

The American artists lack the support of a progressive



Buk-Ulreich

and participating public. If we are to match the leadership of other countries, a more alive interest in art is demanded of all.

How do we define Art in its higher meaning? It is the universal, divine principle or source of all visual expression. Art, the fountain of all visual design ideas, is infinite and cannot be circumscribed . . . and must not be confused with its effects—works of art. Its nature is simple, but to comprehend its allness requires eternity. Thus the flow and unfoldment of glorious possibilities will never cease.

Therefore, the purpose of works of art is to reveal more of the infinite glory of their source.

Works of art are the best teachers . . . and Picasso is the giant instructor. No one in history has blessed the world with so many and varied ideas.

While I am a rugged individualist, going my own way, I have learned a great deal from the works of European artists. The things I have always felt, Picasso and the other modern European artists pointed out to me.

We cannot stand still. We must ever search for truth, which can never be found via a material sense of things.

It has long been understood: "Where there is no vision, the people perish." *Proverbs*.

Let us take advantage of today's rhythm, and keep abreast of the times. ●

## UNIQUE TRAVELING EXHIBITION OPEN TO DESIGN READERS

Readers of DESIGN will be interested to learn that a group exhibition of work in Caseins is being arranged for the 1949-50 art season, and is open to all artists of merit. Any media employing casein paint is acceptable, such as oils, watercolors, guache, plaster and gesso. The traveling show will go on nationwide tour, this Fall, following its initial New York City showing.

Here is an excellent opportunity to have your work brought to national attention. Casein, the medium employed, has come to be regarded as one of the most versatile painting materials available to the artist of today.

The casein illustrated below is the work of Stanley G. Breneiser, well-known Director of the Hill & Canyon School of the Arts, in New Mexico, and is among the first to be submitted to the exhibition. Others who are tentatively scheduled for inclusion in the showing are Xavier Barile, James Carlin, Henry Gasser, Richard Catan-Rose, Jon Gnagy, Josef Rulof, John Whorf, Jean Liberte and Mary Black Diller. Artists, teachers and students are invited to submit their entries. Information and entry forms may be had by contacting Michael M. Engel Associates, G.P.O. Box #284, N.Y.C. 1.

**ARTIST'S DESCRIPTION:** This guache was developed from a sketch made at the little Spanish town of San Jose, in New Mexico. The altitude was well over 6000 feet and very dry and clear. The houses are of true native architectural design, and the scene is typical of the subject matter this State offers. ●



OLD HOUSE IN SAN JOSE:

Stanley Breneiser



*(Continued from page 8)*

liked vivid colors and to satisfy their yearning they painted animals in siennas and rich browns and yellows. These early artists tried to give an impression of what they had seen. They indulged in no fancy. They were savages according to our standards but they were honest. They reduced their impressions to a simple, understandable formula.

Since man first tried to capture, pictorially, the object he admired he had struggled to be a realist. With each succeeding age he had tried to improve and by the time of the Egyptians the artist had reached an amazing perfection in characterization. The first impression of Egyptian uniformity was due to prescribed laws and regulations—accepted conventions, but with each succeeding period, realism crept into the portrayal of the human figure; particularly the human head.

The Chaldaean and Persian stylizations were decorative realisms. The famous Assyrian wounded lion is an amazing factual representation of this development. Aegean, Minoan and Mycenaean artists tried to convey realism. This was the demand imposed on painter, sculptor, or intaglio cutter. If they suffered some malignant aberration that could not



THE DEPOSITION:

*by Hugo Ballin*

be controlled, they regretfully gave up their profession. It was centuries before the Greeks cast aside much of the servile imitation that anteceded them, but it was their objective to represent man as the perfect man should be. Their conviction broke down the barrier of primitiveness.

Their art was known as Rationalism. That was their extraordinary gift to civilization. Rome thanked them through imitation. They developed a perfection of portraiture that has not been excelled.

Early Christian art looked askance at the nude figure, no doubt being influenced by a certain religious fear of representing too closely the human body. We know how art disintegrated and how the development for perfection had to start all over again.

Getting back to our American student—he stood on the *Pont des Arts* in Paris and noticed the charm of Notre Dame. He thought how many young artists had been bitten by the creative urge since those twin towers served as the silhouette of France.

Every representational art from that hour of Romanesque and Gothic grace was an attempt at realism. It may be true that the religious believer preferred the effigies of his devotion to be not too realistic, but they grew more so as the

centuries advanced. At the height of the Italian Renaissance, some of the most revolting scenes were reproduced with conscientious fidelity.

There was a rebellion against so much disgusting integrity. Madonnas and children were done with honest realism—a revolt against the sordidness of the sensational sculpture of the time.

Each century brought new styles and tastes. By the beginning of the 18th century, there were amazing renderings that had none of the shocking abominations of earlier works.

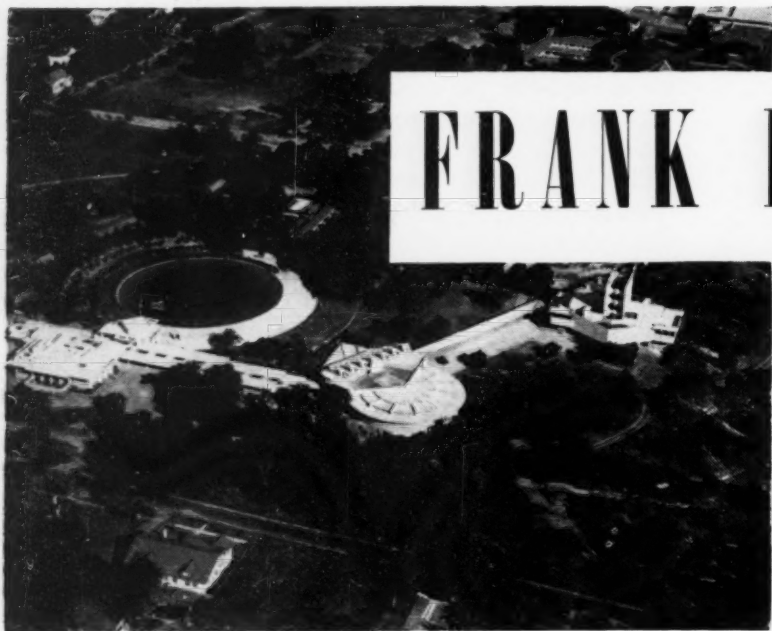
Artists who could not paint an honest representation of what they saw, received few commissions. Clients were not interested in exalted interpretations—they wanted facts with taste and a modicum of fancies. To them misinterpretation was construed as inability. Hogarth, Gainsborough, Goya, gave us real honest-to-goodness people. Then, about 1814, along came a French painter by the name of Louis Jacques Mande Daguerre. He painted panoramic views. By play of light he created startling effects. He captured impressions on metallic plates coated with oil of lavender and asphalt, and after they were exposed to the light of the sun, he subjected them to a mixture of petroleum. The heliographic picture stuck to the plate. That was the beginning of the repugnant bacillus that started painters "thinking". They were loathe to accept an innovation that beat them at their own game. They hated to admit that there was something new under the sun and they were not at all happy to lose portrait commissions to the camera. Capturing an image by mechanical means raised their blood pressure and to prove that a glass eye could not outdo them, they went on an aesthetic binge of resentment, with results that echo to our present day "Art".

It did not take many years for them to turn their brushes to plowshares. They wallowed in paint and everything that their predecessors stood for was dumped into discard. Form too was cast aside as unnecessary and disturbing. They tried to capture vibrations of light. They created some pictorial novelties remote from the static perfections of the Daguerretype. They repeated that all that had gone before was inept and sneered derisively at the works of

*(Please turn to page 25)*

MURAL: Executed by Hugo Ballin for the new Burbank Administration Building, California.

## ARCHITECTURE:



# FRANK LLOYD WRIGHT

## DESIGNS A COLLEGE

By

DONNA M. STODDARD

*Director of Art, Florida Southern College*

### AMERICA'S MOST CELEBRATED ARCHITECT CREATES AN UNPARALLELED CAMPUS GROUPING

“EVERY building is out of the ground, into the light; a child of the sun.” These words casually spoken to me by Frank Lloyd Wright made an indelible impression upon my mind. Watching the buildings from day to day as they grow makes one understand that these buildings are organic structures, belonging to the very earth on which they stand. Because of the intimacy between the various materials of the buildings, there is a unity of purpose created in the people who live, work or worship in them. Mr. Wright does not distinguish between a form that is useful and esthetic. If the design is useful, it is, at the same time, esthetic.

Of the nineteen unit foundation designed by Mr. Wright for Florida Southern College, we now have completed the theme structure, consisting of the chapel, library, administration building, waterdome, and the three seminars. These buildings are boldly asymmetrical in layout, unified by connecting esplanades. One does not have to be an artist to see the variety that flourishes through the inherent rhythm of materials and workmanship. Body and mind are in tune with that rhythm and the variety encourages the spirit. Buildings planned by Mr. Wright are not just another construction job, as can readily be understood by examining the photographs on these pages. Each small part of the wonderfully integrated whole is a design of unquestionable merit. The whole scheme is given an outdoor garden character, suitable for Florida. The buildings do not crowd each other and each has its own stretch of esplanade and intervening trees. Because nature has been definitely considered in the planning, Mr. Wright's buildings blend with the landscaping. Flowers and plants grow inside of the buildings as well as on the outside. The outdoors comes in and makes itself at home and likewise invites you to do the same.

Many additional structures will be raised in the next

few years, among them, buildings devoted to Art, Science, Music, Home Economics and the Theater. The project is located in a sixty-three-acre orange grove and will occupy the western section of the campus.

Buildings are no longer considered as mere walls and a roof, but rather as the space within. That is the reality of these buildings. The walls are screens, and the roof does not shut out the sun, the moon and the stars. It represents the things to which we must look for enrichment. These buildings are so interesting and alive you never have the feeling that you are alone. Mr. Wright has shown us here his theory that architecture is the scientific art of making structures express ideas. A work of art is only a work of art when it lives in some experience. Materials belong to all the world. The artist simply re-issues it and the article becomes new. Materials suggest designs. The terrain itself suggests movement and lines. Mr. Wright does not impose designs upon materials.

The Annie Pfeiffer Chapel is a structure of character, showing Mr. Wright's independence of building design. The chapel is not a conventional religious form, and it strikes a new clarity, the chord between Florida character and beauty and the life of our young people. It has a tall tower that gives an open-to-the-sky feeling. It is filled with flowers that climb the trellises. A combination of the elements and the principles of nature make the chapel a human thing. When the excavation for this building was begun in 1939, Mr. Wright planned to use the very sand unearthed to mould the blocks that were to go into the building. Dr. Ludd M. Spivey, President of Florida Southern College, conceived the idea of this unusual chapel in 1937. The completed chapel was dedicated in 1941. When Mr. Wright saw the chapel for the first time in 1942 he said, “It lives, it has an atmosphere of life, there isn't a dead spot in it. It is something that grew in this orange grove, a



flower of the human spirit and it will endure, gathering force and distinction as the years go on. Florida has found an expression in building in her proper name."

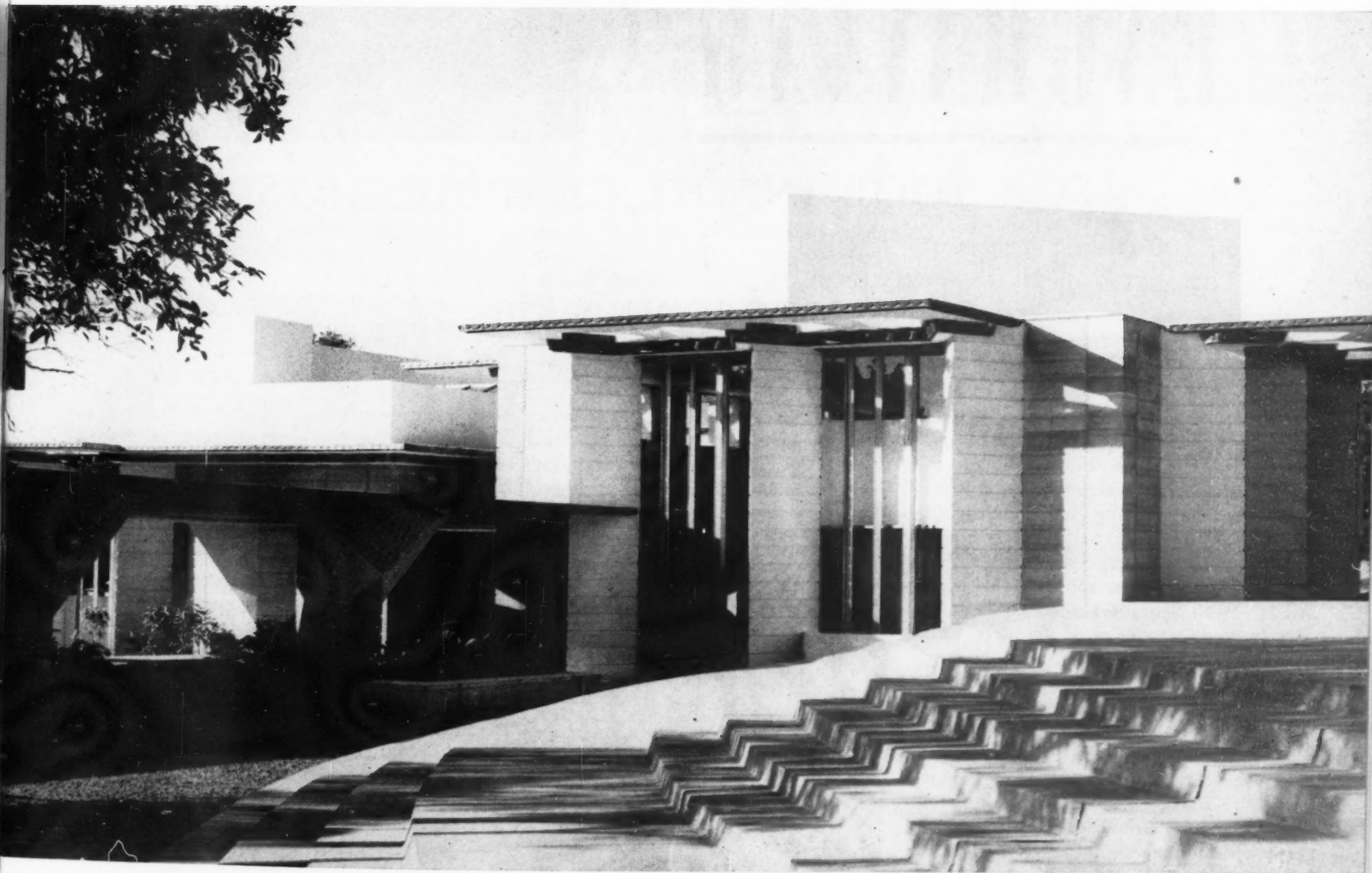
In the chapel there are no aisles dividing the congregation. The speaker feels he is one of you. No one in the entire auditorium, which seats one thousand people, is more than fifty feet from the speaker even in the balconies. He ceases to be a man set apart. The acoustics is especially fine. Plants grow on the ledges and in flower boxes tucked into corners of recessed walls. There are trellises overhanging the audience on which boughs of trees are placed for festive occasions.

One visitor who came into the chapel at the hour when the sun was low enough to sift light through the small colored glass inserts in the block structure said, "I feel as if I am standing within a huge jewel box." It was the desire of Dr. Spivey to allow some of the students to take time off from their classes to learn a useful trade by working on the buildings. They moulded fourteen thousand blocks by special patterns and laid more than forty-six hundred of them. A few of the skills required in making one of these buildings are glass setting, foundation layout, steel work, welding, concrete mixing, pouring and plastering.

*(Please turn to page 23)*



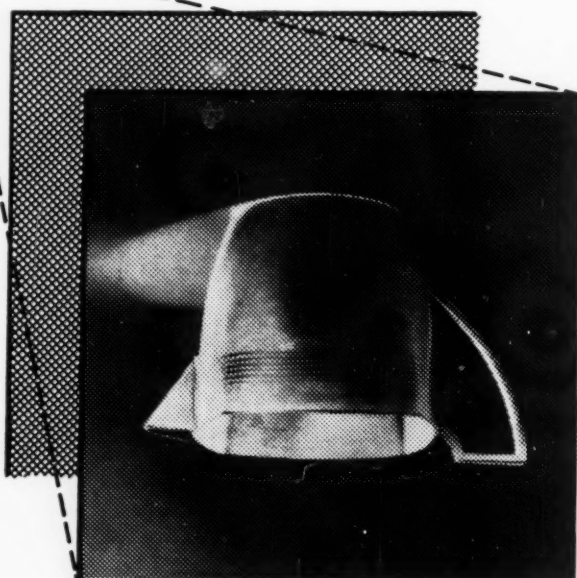
THE LIBRARY: *An interior view, pointing out the lightness of structure, which, combined with the ever-present wealth of sunshine, imparts a feeling of spaciousness and total relaxation to the student occupants.*



THE ADMINISTRATION BUILDING:

*As conceived by Frank Lloyd Wright, for Florida Southern College*





# ENGRAVING

## ... A TOOL IN THE GRAPHIC ARTS

By

CHARLES LOGAN SMITH

*Ohio University*

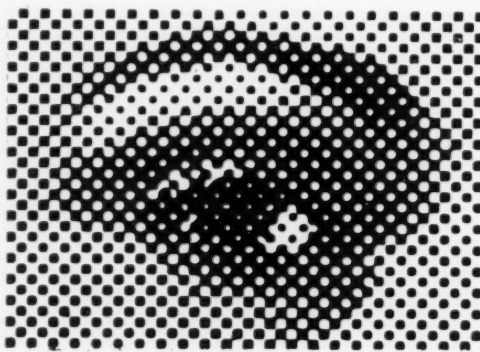
A THOROUGH appreciation for his tools and materials should be of primary concern to the serious student of any creative art. Without this appreciation and understanding, he might justly be accused of trying to "build a house without a foundation." In the graphic arts field, however, far too many aspiring artists, fresh from art schools, have a very limited knowledge of the tools with which they must work. In a recent survey supervised by a large Chicago advertising agency to ascertain the prospects of the advertising student, the leading comment was the need for "more training in techniques of art reproduction." True, they may be good designers, masters of all the media—but the sketch-to-printed-product step is a complete mystery to them. Paper, typography, engraving, printing, etc., are *tools* of the

graphic artist in the same sense as brushes, pens, or pencils. His realization of the capabilities and limitations of all these tools will aid in the all-important

creative process, making them work *together* for him—not as separate entities.

Space will permit no more than a very general discussion of Engraving here. The serious student will avail himself of every opportunity to learn more about and thus have a more basic appreciation for this "tool" of the graphic artist.

Engraving, more properly termed photo-engraving, is the method of converting art work into metal plates which are used in reproducing that art work by the letterpress process. *Letterpress* is printing from a raised surface, as opposed to *gravure* (printing from a recessed surface) and *lithography* (printing from ink-receptive images on a flat surface). This article will discuss the major types of engraving, art techniques suitable for each type, and the preparation of art for engraving.



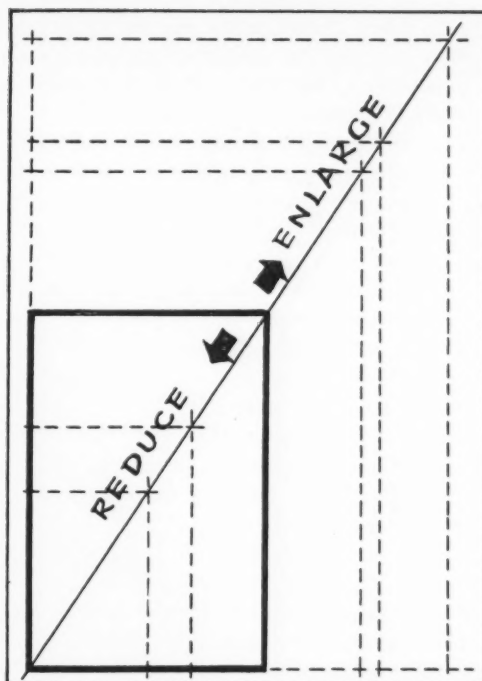
*Enlarged halftone plate. Note how the dots transform into tones of gray when seen from a distance.*

## LINE ENGRAVING

Line engravings are used in reproducing art consisting of lines, stipples, dots, cross hatching, etc., when there is an *absolute* transition from black to white or from one solid color to another. There can be no continuous tones in a line engraving. Broadly, the line engraving process may be compared to the process of making an ordinary snapshot. In both processes, transparent negatives are obtained photographically. The snapshot negative is printed on sensitized paper, the engraving negative (mounted on glass) is printed on a sensitized metal plate. This metal plate is sensitized with gelatin which hardens when exposed to light—thus, when the engraving negative is printed on the metal, the printing surfaces are hardened by the light rays which pass through the transparent areas of the negative. After the soft, non-printing gelatinous surfaces are washed off the plate, it is etched with acid. The non-protected areas are etched away, leaving the printing surface, protected by the hardened gelatin, in relief. After inking this plate with a roller, a proof or printed facsimile may be obtained. The plate is then mounted on a wood block so that its height will correspond to that of type, and may therefore be used with type. The best copy for line engraving is made by using black India ink on white board. However, pen and ink, brush and ink, scratchboard, drybrush, crayon, spatter work, special shading papers (Croquille board, Craftint, etc.), mechanical shading papers (Ben Day, Zippatone, etc.), and "type proofs" are techniques suitable for reproduction by line engraving. Since zinc is the metal commonly used in their manufacture, line engravings are often referred to as "zincs."

### HALFTONE ENGRAVINGS

Halftone engravings are used in reproducing art of continuous tones, as found in photographs and wash drawings. In halftone engraving, these continuous tone values are photographed through a halftone screen (a cross-ruled sheet of glass) which is placed between the negative and the camera lens. The screen is not in contact with the negative, thereby permitting the reflected light from the original art to spread through the tiny squares of the screen. The screen breaks the tones into a graduated series of dots on the negative, the size of the dot depending on the light or dark tone values of the original art. This negative is printed on a sensitized metal plate, the plate washed and etched, in much the same manner as line engraving. Thus the tone values of the art copy are converted



*Enlarging or reducing by means of a diagonal line.*

into minute printing surfaces on the halftone engraving. This engraving is also mounted on a wood block to facilitate its use with other cuts and type matter. A halftone screen may be as coarse as 50 lines to the inch or as fine as 200 lines to the inch. The most common screens are 65, 85, 100, 120, and 133. Within this range, a screen is selected which will produce the best results on the paper to be used in the printing. For instance, 65-line screen is best for newsprint, 133-line screen for coated stock. Halftone plates are usually made of copper, although zinc

may be used for very coarse halftones and short press runs.

### STYLES OF ENGRAVING

The most common styles of halftone engravings are square-finished, round, and oval. Other styles which, although more expensive due to varying amounts of hand work, lend themselves to interesting effects are the silhouette (backgrounds are completely dropped out), vignette (edges are gradually faded out), and highlight (the halftone dots are eliminated from the highlights).

Line and halftone negatives may be combined on the same plate. Skillful handling is necessary when the two negatives are "stripped" into position on one plate. The result is called a "combination plate."

### COLOR PLATES

Multicolor work is printed by means of color plates. A separate engraving must be made for each color. These plates, ranging from the simple 2-color line engravings to the 4-color halftone process, are made in much the same manner as previously described. Color plates may be made from black and white drawings, or drawings in full color. In a true sense, color plates are not really color plates at all. By the use of filters (as in the 4-color halftone process), the engraver shoots a "black" plate of the yellow in the original—another of the red, one of the blue, and one of the black. The resulting plates are printed successively, superimposing one color over the other. Thus, the tones and colors of the original are accurately repro-

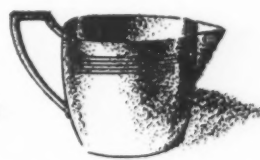
*(Please turn page)*



STIPPLE



PEN & INK (Ben-day)



CROQUILLE



SCRATCHBOARD

### TYPICAL LINE TECHNIQUES



PHOTOGRAPH



WASH



TEMPERA



CHARCOAL

### TYPICAL HALFTONE TECHNIQUES



duced. It would be of great value to the graphic artist to investigate the various processes of multicolor printing (duotone, 2-color, 3-color, etc.).

The preparation of art work for engraving must be treated here in a very general manner, since many engravers prefer certain variations which are suitable to them and their equipment. If possible, the artist should consult the engraver about the methods best suited to an individual job.

#### SIZE OF COPY

Size is one of the first considerations in the preparation of art work for engraving. Drawings for reproduction are usually made in a larger scale than that of the finished engraving. This is done for the convenience of the artist and the refinement of detail in making the plate. There is no set standard as to this enlargement, but usually drawings made one-half again or twice the size of the finished engraving are sufficiently large to insure accurate detail and artistic freedom. Reproduction from *actual size* drawings are often coarse and ragged. On the other hand, too great a reduction results in broken lines and muddy tones, not to speak of the artist's wasted hours spent on detail which is ultimately lost in the finished reproduction. One of the best methods for enlarging or reducing a drawing is the use of a projected diagonal as shown in the illustration. Drawings of irregular shape must be considered as enclosed in a rectangle which may then be enlarged or reduced on a diagonal.

#### HOW TO PREPARE COPY

The finished reproduction can be no better than the art work from which it is taken. Considerable care should be exercised by the artist in its preparation. For ease of handling by both artist and engraver, all copy should be mounted on stiff board. All preliminary drawing for the finished art should be made with light soft pencil lines which can be easily erased. Copy for line engravings, from hair lines and dots to large solid areas, should be *black, not dark gray*. Type proofs, hand lettering, copy proofs of other line drawings, and all material used on the job should be as sharp and clean as the finished job is expected to be. Areas to contain Ben Day tints are pen-outlined and marked with a blue pencil (which will not reproduce). Most engravers prefer to have multicolor line work on one black and white drawing if possible (the different "colors" being separated by a hair line). In this way, the two or more plates can be made from the same negative (the non-printing areas of

each plate routed away by the engraver), insuring perfect register when printed. Sometimes, however, it is necessary to make a separate drawing for each color. For combination plates, the halftone portion and line portion should be handled as separate drawings. Tissue or acetate overlays may be used here effectively. Copy for halftone engravings should contain well-defined tones, since the halftone process tends to compress the tonal range (black areas lighter, white areas darker) unless special handwork is undertaken. Time spent in retouching and refining detail *before* engravings are made pays off in both quality of work and cost of engraving and printing. Special effects desired by the artist should be clearly indicated, including notes to the engraver if necessary. Crop marks (indicating size), register marks (in multicolor work), etc., should be made for effective and efficient plate work.

#### CONCERNING PROOFS

Your engraver will return one or more sets of proofs with your work. These are usually far better reproductions than your printer will be able to procure from the same plates. This is due to the fact that they are pulled from special proof presses, by hand, and are not subject to the rapid speed of the automatic press, and are, of course, the first impressions from your plates.

These proofs are likely to be on the finest enamel paper and with the finest inks. It is a practice among many publishers and advertisers to request that their proofs be pulled on a stock of paper that matches the type they will ultimately print upon. It is customary, then, if you wish special proofs, to send your engraver the desired proof paper, which

(Please turn to page 28)



(This is a zinc etching. It is prepared when only pure black and white areas are to be represented.)

#### A DESIGN REPORT:

### SKILL VERSUS UNDERSTANDING

By  
John A. Michael

I HAD just finished a lecture on art when Dr. Hendrickson of the University of Cincinnati asked me to talk before one of his classes. During the course of our conversation Dr. Hendrickson told me he was very interested in my approach to the skills in art as seen in the examples of the art products which I had shown from my classes.

*Skills?* I thought to myself, I don't ever remember saying a word about skill and technique to my pupils. And yet he went on to say he was amazed at the skill exhibited in this work of my pupils (fifth through eighth grades). Then I began to analyze the situation, trying to discover just how it was that my students should become so skillful in their work with no thought of skill and technical proficiency in the use of their materials, on my part.

It all seemed to go back to my interest and study concerning the development of modern art from the Impressionists until the present. I had read many of the writings of Cezanne and his followers, who were so concerned with depicting form, that skill and technique had very little place in their conception of the artist's problem. I too became one of this school of thought. It seemed that prior to this time art had degenerated into an artificial and meaningless (but skillful) treatment of the surfaces of objects with no regard for the solidity or form of the object. In all of my paintings I had attempted to stress the creative production of form plus employing all the art principles in my training. Suddenly I discovered *this* was what I had been doing in my classes.

It seems that by stressing a complete understanding of form and the principles of art, skill just naturally had taken its logical place in the aesthetic development of my pupils. For this I am quite satisfied. Knowledge of the *why* and *wherefore* of everything one does is most important in developing an understanding of any field of study, and especially in art. Skill naturally improved with the growth and understanding of my pupils.

In the fifth grade, my new pupil's first year of art, I always started with some type of what I call "foolproof" lesson. In this lesson everyone turns out a fine art product "in spite" of themselves. This breaks down all timidity and does away with the, "I can't draw feeling." It also arouses interest when they all see that they can create something very acceptable. While this feeling is running high I capitalize on it by inaugurating lessons involving the creation and emphasis of form, which they will need to know for complete appreciation and creation of art work. The first of these lessons is the drawing of geometric shapes (cube, pyramid, cone, triangular prism, and the sphere), applying of value (charcoal) to these forms, and the application of color (crayon and water color) in a prescribed

(Please turn to page 28)

## SUMMER SCHOOL OF PAINTING:

# THIRTY - NINE YEARS

# OF

# SUMMER ART



*Crafts work at The "Summer School of Painting" includes pottery, leather, metal, enamel and weaving crafts.*



*Glazed bowls and textiles by students at the Crafts Workshop Studio.*

**W**HEN the founders of the Summer School of Painting chose Saugatuck, Michigan for their Art Colony about forty years ago, the emphasis was only upon painting. For here, in a setting reminiscent of old lumbering and sailing days, was a great variety of paintable source material, extending from the grounds on the Oxbow bend of the old Kalamazoo River, to the vicinities of the Villages of Saugatuck and Douglas, with fishing shacks and docks, orchards and rich farm lands.

In the course of years, many changes have taken place in the curriculum which had embodied only landscape and figure painting. In 1935, the school incorporated a course in lithography. With studios on the water's edge and climatic conditions excellent for printing technics, this department became very

popular. It was soon expanded to include other branches of the graphic arts, such as etching, block printing and screenprinting.

In 1940, courses in the Arts and Crafts were introduced by Elsa Ulbricht (who will be remembered for her direction of the Milwaukee WPA Handicraft Project, which achieved national recognition and is still remembered for the services it rendered to educational institutions throughout the country).

The Crafts Workshop at "Oxbow" gives opportunity for many different types of work, including weaving, jewelry, metal-work and enameling, pottery and ceramics, textile designing and printing.

Because the philosophy of the school is one that acknowledges the individual and his creative ideas, it has been possible for students to produce original work of a high artistic merit. Instructors who have been selected from accredited schools for their teaching ability as well as for their reputations as creative artists, have been able guides to this end. Recent and present teachers include Carlos Lopez, George Biddle, Robert von Neumann, Gerald Landt, Nikola Bjelajac, Isobel Mackennon, Ralph Rosenborg, James Achuff, Nicola Ziroli, Charles Culver, Francis Chapin, Malcolm Hackett, Edgar Rupprecht, Russell Cowles, Elsa Ulbricht, Charlotte Major, Marian Mueller, Marian Witt, Rhoda Lopez, and Dorothy Meredith. They, with other eminent guest artists, give lectures and demonstrations in techniques and conduct exhibitions in the Gallery at Oxbow and in the Village of Saugatuck.

Life in the Colony is unique. The school has its own Inn, the OXBOW, (an old lumberman's hotel) and cottages, cabins, studios and a school gallery. Within a few driving hours of Chicago and Detroit, the visitor becomes enchanted with the primitive seclusion of this charming place. A Sandy beach skirts the school's deep, blue lagoon, and is framed with acres of wooded duneland. Living together in this environment with its simplicity and democratic aspects, instructors, students and guests experience a mode of life at once diverting and unusual for these times.

Elsa Ulbricht of the Art Division of Milwaukee State Teachers College is again the Director in this the thirty-ninth year of the Summer School of Painting at Saugatuck, Michigan. ●





## BEST NATIONAL ADVERTISING OF THE YEAR



ONE OF A SERIES OF ARTICLES DESIGNED FOR THOSE PLANNING A CAREER IN COMMERCIAL ART

By

GERRY A. TURNER

**I**N this age of nervous vitality, the average citizen has little time or inclination to pause for the purpose of reading extensive wordage about a product that is on the market. But it takes only a few seconds to assimilate the message carried by a picture. To meet this problem, people who want to sell something employ the skills of the commercial artist.

Those who contemplate entering the field of advertising art, and those who are already so engaged, will find a stimulating challenge and much information in the current publication, "*BEST NATIONAL ADVERTISING OF THE YEAR*". It is a lavish book. It contains full-size reproductions of 150 of the outstanding advertisements run this past year. The majority are in full color, and information concerning these ads is included. The panel of judges, to whom fell the task of selecting these most compelling attention-getters, is composed of eight outstanding authorities in the field. Even before these experts went to work, however, the weeding out process was unknowingly performed by you and me. The yardstick was a natural enough one; the advertisements chosen for judging earned this right by

ACCOUNT: CONTAINER CORP. OF AMERICA  
AGENCY: N. W. AYER  
ARTIST: C. F. KORTEN  
TECHNIQUE: TEMPERA  
BASIC APPEAL: CIVIC PRIDE





ACCOUNT: BONWIT TELLER  
AGENCY: SELF  
ART DIRECTOR: ALBERTA BOUTYETTE  
TECHNIQUE: PHOTOGRAPHY  
BASIC APPEAL: HIGH FASHION



ACCOUNT: "WEAR-RIGHT GLOVES"  
AGENCY: RAY AUSTRIAN & ASSOCIATES  
ARTIST: RALPH BELLAMY  
TECHNIQUE: WASH, INK, HAND-LETTERING  
BASIC APPEAL: FASHION

virtue of the sales power they exerted over the public. Briefly—we bought the product.

The judges who selected these best ads of the year, were:

*Norman Rockwell*, internationally celebrated illustrator, and cover artist for the *Saturday Evening Post*. He selected on the basis of illustration merit.

*Raymond Loewy*, one of America's leading industrial designers (Studebaker, International Harvester, Lever Bros., etc.). He judged on the basis of color-design.

*Sarra*, dean of advertising photography. He examined the entries for photographic merit.

*Prof. Glen U. Cleeton*, of Carnegie Tech. His yardstick of selection was typography.

*Paul Busse*, copy chief of Sears Roebuck & Co. Into his hands fell the critique of the copy written.

*William Howard*, Sales Promotion Director for R. H. Macy's, the country's largest department store. Mr. Howard looked for merchandising appeal.

*Lou Smith*, director of publicity for Columbia Pictures, who placed his ballot for those advertisements which did the best job of public relations.

*Dave Lockwood*, art director of Foote, Cone & Belding, top-flight national advertising agency. The field of layout is his specialty.

These men know their business. Each has judged only upon the basis of the field in which he is an acknowledged expert. The insertions chosen for the book, therefore, have met the test not once, but eight times. The Editors of

DESIGN have chosen a representative cross-section for reproduction on these pages, not necessarily for additional accolade, but rather because they show several distinctive approaches to this thing called Advertising Art. Let us examine these examples to understand their basic appeals.

#### THE "NOVELTY" APPROACH

People like to be startled. Watch them in a subway or street car. They'll scan the faces and shoes of their fellow passengers and then let their eyes wander up along the car cards and posters. Suddenly their eyes focus on one particular card and the glaze of indifference evaporates. What happened? *One of the ads scored a bull's-eye!*

Many advertisers like the "novelty approach". They employ cartoons, catchy slogans and jingles, weird layouts, startling illustrations. The obvious intent is to outdo the neighboring ads and focus attention on their product's name.

One point of information advertisers have discovered the hard way is that the reader of a newspaper pays more attention to the content of an advertisement than the magazine reader. Newspaper readers are "looking" for something to buy, whereas magazine readers are more interested in the editorial content. Only one in fifty who scan a magazine is likely to pause to go through the wordage of an ad. Thus, magazine advertising must be colorful, brief and to the point. The prize-winning advertisements in "BEST NATIONAL ADVERTISING" clearly illustrate this point.

(please turn page)





*He made money talk for freedom*

ACCOUNT: JOHN HANCOCK MUTUAL LIFE  
INSURANCE  
AGENCY: McCANN-ERICKSON  
ARTIST: BEN STAHL  
TECHNIQUE: OIL  
BASIC APPEAL: HUMAN INTEREST

#### INSTITUTIONAL ADVERTISING ART

Many national accounts feel it is important to run the class of insertion known as "Institutional". The purpose of institutional advertising is twofold. First, to build prestige, and second, to create employee pride in the organization. Institutional ads do not "sell" a specific item—they sell the good name of the client. Such an advertisement is exemplified by the striking design-layout of the Container Corporation, shown at the head of this article, which is one in a long series of insertions publicizing the various States of the Union. By fostering civic pride, Container Corporation will gain the favor of the key businesses of the particular State represented. Institutional advertising is generally placed by large industries whose name is not generally known by the public, but who sell in volume to wholesalers. Such organizations would include Container Corporation of America, Timken Roller Bearings, and others of this type. Institutional advertising requires the best in art work, for this is prestige work. A dignified approach is the keynote. Informality may be employed, but such advertising must cater to *all* readers and must offend none.

#### RETAIL ADVERTISING ART

Retail advertising is the form with which we are most familiar. It is the most common. This is the straight sales approach. It is sponsored by the local retailer, the dealer in your town, rather than the manufacturer. Its purpose is to tell the reader: "Here's the place to buy this well-known article." In many cases these may not be nationally distributed products. Retail stores prefer to "push" their own locally manufactured items, which afford them greater profit and are not subject to price regulations. When this local-angle is indulged, the store calls upon the local advertising agency's art department to create their copy, or has its own art personnel do the job. Since the ads are highly competitive, the artist involved must know his city, its people's whims and taste standards. He must adopt himself to the local temper, and illustrate only that which will be locally well-received. Local advertising is more restricted than national, and is generally *direct* rather than subtle. Prices are the keystone around which the art revolves. Bargains get the headlines. Often, retail advertising is hastily done and poor in quality. There is much room for the good artist in the local store's art department. The trouble seems to be that the better artists move to cities like New York, Chicago, Los Angeles and Philadelphia, seeking employment with national agencies. This should, however, leave many openings for talented newcomers. Local advertising art is generally the first step in the commercial artist's career.

(Continued on next page)

ACCOUNT: EVENING IN PARIS  
AGENCY: FOOTE, CONE & BELDING  
ARTIST: EDOUARD BENITO  
TECHNIQUE: WASH  
BASIC APPEAL: FEMININITY



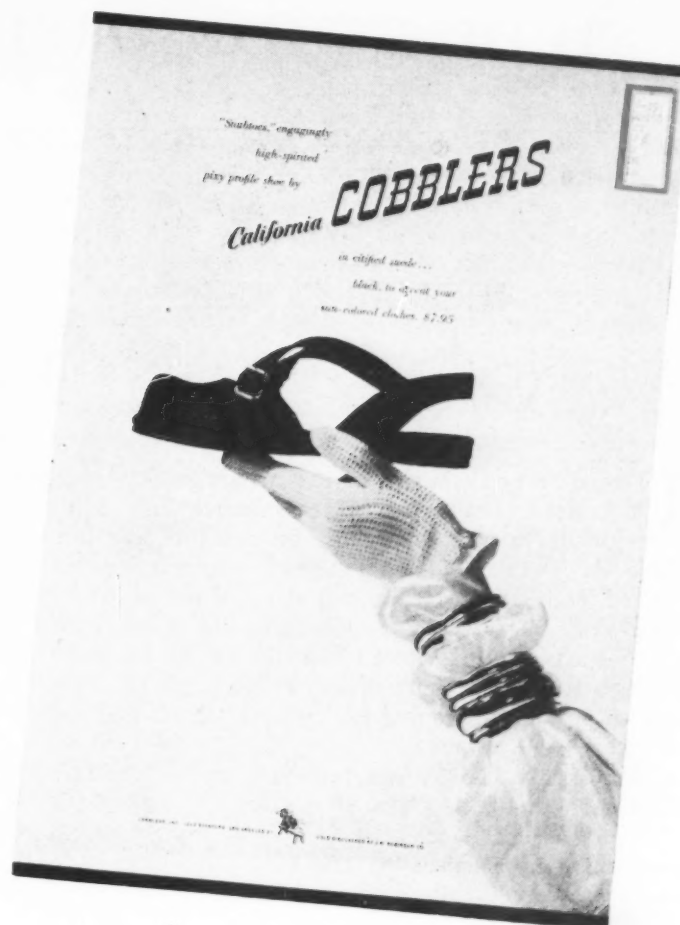
## NATIONAL ADVERTISING ART

This is the goal of the commercial artist—to appear in national magazines. He must work with or through an agency to do this. The layout, typography and idea will originate with the agency; the art itself will generally be commissioned by the agency, through a well-known artist's, cartoonist's or photographer's representative. Obviously, the artist must first create a national reputation by means other than advertising before he will be awarded these juicy plums. The art work for most national advertisements is done by men and women who have gained their reputation illustrating for magazines, books, motion pictures or newspaper comic strips. They receive a flat sum for their work, often in the thousands of dollars. They must pay their representative as high as fifty percent of this for landing the job. It is well worth it. Bear in mind that a commission to do a series of such advertisements will pay the artist more than the average agency staffer's annual salary. But these men and women are the exceptions. They number less than one percent of those employed in commercial art. On these pages you will find examples of their work. Also included are the works of relatively unknown agency artists whose clients were large retail stores in their community, and who place a certain amount of advertising in class magazines that have national distribution. This is one way for the staff artist to break into the national picture.

(Please turn to page 27)



ACCOUNT: SHAMOKIN WOOLEN MILLS  
AGENCY: CLAIRE A. WOLFF  
TECHNIQUE: PHOTOGRAPHY & LETTERING  
BASIC APPEAL: FASHION



ACCOUNT: "SNUBTOES"  
AGENCY: ABBOTT KIMBALL OF CALIF.  
TECHNIQUE: PHOTOGRAPHY & HAND LETTERING  
BASIC APPEAL: FEMININITY



ACCOUNT: NIBLETS  
TECHNIQUE: CARTOON & INK ART  
BASIC APPEAL: HUMOR



# STUDENT-SPONSORED NATIONAL ART SHOW

A NOTEWORTHY PROJECT IS THE STUDENT-FINANCED ANNUAL EXHIBITION AT INDIANA, PA.

By

THOMAS S. TIBBS

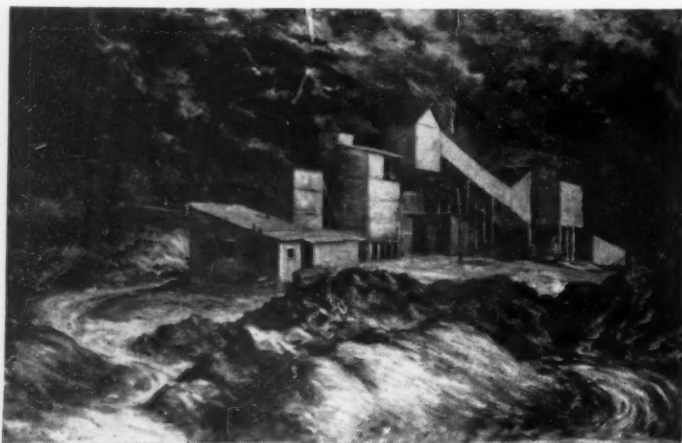
ADMINISTRATIVE ASSISTANT, ROCHESTER  
MEMORIAL ART GALLERY

IT need never again be said that an art gallery belongs to the dead, dead past. Art Galleries and Museums throughout America are taking on new life and interests these days. One of the first such organizations in the United States is the Memorial Art Gallery of Rochester, New York. This Gallery's wide program of instruction in creative art is an important testimony that an art gallery, in addition to exhibiting art already created, has an important role to play in developing the creative talents and abilities of future generations.

In 1913, the Gallery was presented to the University of Rochester for the people of Rochester.

A program has since been developed in which just about everyone may participate; one facet of which is in the Creative Arts Workshop. The Rochester program may serve as inspiration to others.

Training in the creative arts begins, of course, with the children. Throughout the school year, they are provided with instruction and materials in drawing, painting, ceramics and sculpture. Many of the children attend on a scholarship basis. In addition, each summer, a vacation art school is open to all interested children of the city and countryside. Programs of films, gallery tours, story hours and sketching trips to city parks and the Zoo precede regular classes in painting and modeling, held outside under the campus trees. For children too, the Gallery extends its classes beyond the confines of its building by sending the Gallery art teachers into poor districts of the city to conduct settlement classes, using creative art as a weapon against juvenile delinquency. Included in the children's groups are those with physical handicaps, sent to the Gallery through the Visiting Nurse Association and the Council of Social Agencies.



PREMONITION OF DISINTEGRATION:

Blanchard Gummo

FIRST AWARD FOR OILS \$75.00



CITY BOY:

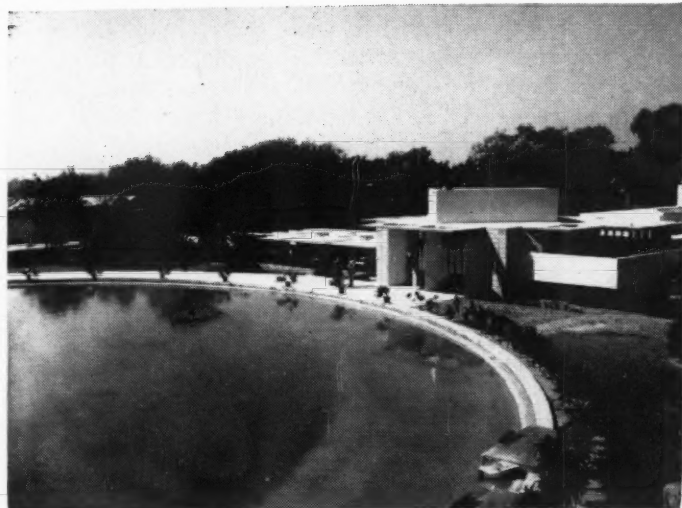
By Greta Matson

★ PURCHASE AWARD \$400.00

The Creative Arts Workshop does not rest on the promise of tomorrow, however. It offers a varied program of day and evening studios to meet adult needs and interests. In addition to drawing, painting, ceramics and sculpture, there are weaving and philosophy of art courses on the adult curriculum. A total of fifty-two classes are given each week with an enrollment of over nine hundred students. When studio space overflows, easels and looms are moved up into the galleries and work continues in a background setting of old and contemporary masters.

For the past four years a special program for the patients of a large veterans' hospital has been in operation. This is run with the cooperation of the Rochester Chapter of the American Red Cross and the Manual Arts Therapy Department of the hospital. A recent Gallery exhibition of the work produced by these patients drew wide attention.

What has come out of all this fervor of creative activity? First, the opportunity to direct young minds and talents along creative channels; second, the personal satisfaction gained by hundreds who have tried their hands and developed a discriminating taste in many things; and finally, (but by no means least) out of these classes have come a number of nationally recognized artists, successful designers and craftsmen who had their first training and recognition through Art Gallery classes. Why not set up a similar program in *your* community? ●



THE WATERDOME: A lovely pool, deriving its name from the shape formed by cascading columns of spray which create a canopy from the rim. The Administration Building borders its edge.

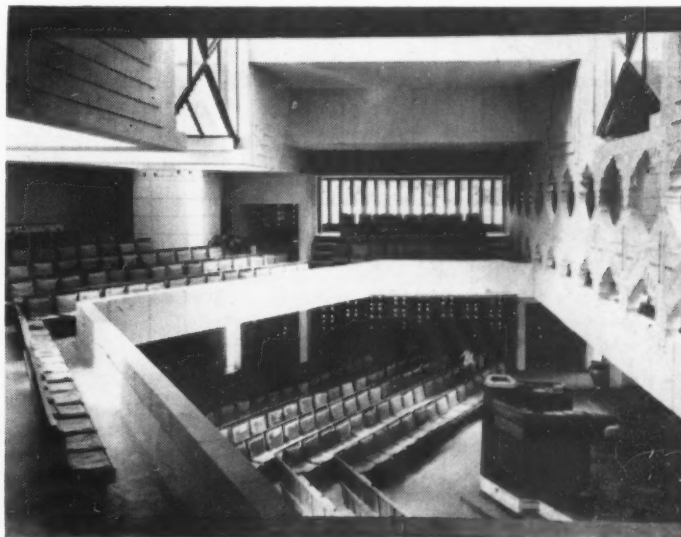
The chapel and the library provide two nuclei for the whole foundation. All of the buildings have an airy and "Floridian" character. There is emphasis on patterns of light and shade. Color of the buildings inside, as out, is a warm tan, lighter on the plain surfaces.

There is a spacious feeling as one walks out of the chapel onto a great plaza that joins the chapel and the library. It is edged by stoas or columns and a covered esplanade which enables one to walk from building to building protected from the sun and the rain. When the project is finished there will be over a mile and a half of this esplanade designed on diagonals through the orange grove. One outside corner of the E. T. Roux library suggests a dense forest the way the esplanade columns are grouped with light filtering through a beautifully patterned opening to the sky. In the reading room the student is surrounded by

books and does not feel that the walls shut him out from the world. The stacks are light with sunshine pouring down from above by means of light wells even into the basement. A unique feature of the library is that the reading room is round, with tables at different levels following the contour. They serve both as study desks and shelves for reference books. Stairs in these buildings have a ribbon like quality, very thin and suspended in space with the only supports being vertical rails. The rise of the steps is very slight so that one moves easily upstairs and down without much effort. There is no wasted space. A double columned walkway with openings to the sky that suggests the pattern of the flower beds below leads one to perhaps the most extraordinary buildings on the campus, the Administration Building, consisting of the Emile E. Watson and the Benjamin Fine units. The horizontal lines of these buildings makes them seem to belong to the earth where they stand. From the outside one could hardly believe the amount of space consumed. The various offices of the Administration Building are so designed that they give spirit to those who work in them. Workers feel much more alive than in the old-time office that is cramped by four walls. Tall, slim windows lending light and air extend from first to second floors. There is an accent on textures in this building. Especially with the brightly polished metals and those turned green for color accent on the edges of the broad overhanging eaves which are verdigris bands of copper detailed to drip so that no gutters are needed. The entire plan has charm and distinction.

Beside the Administration Building is the J. Edgar Wall Waterdome, one of the most attractive features of the plan. It is called a waterdome because the dome is formed by a water spray in this very large round pool. The three seminar buildings have sky lights. The walls are made of colored glass blocks sculptured in effect. There are two offices and one large classroom in each.

Those that come to see these buildings with closed minds, may not see a work of art, for these buildings have not lived for them in some experience. To quote from Dr. Spivey, "This architecture struggles to bring us back to earth and make us appreciate our world." ●



THE ANNIE PFEIFFER CHAPEL: An exterior and interior view of the college chapel, which embodies the sincerity and forthrightness of Religion and yet manages to impart a refreshing buoyancy. The worshipper here is in complete communion with his Minister, who, from any seat, is no more than a small distance away.



# Latest in Books

AS REVIEWED BY  
*Design's Book Editor*

ALL BOOKS LISTED MAY BE ORDERED THROUGH "DESIGN."

Send check, with description of book and publisher, to:  
"Book Editor." Always include date of review in *Design*.

**PRACTICAL ADVERTISING:**  
Rinehart & Co.

by Harry P. Bridge  
\$6.50

The competitive field of commercial art requires that its practitioners be thoroughly familiar with layout, type faces and the techniques employed by the advertising agency. For such a purpose the reader will find Mr. Bridge's book a valuable text. It is a big book. It contains 841 pages, and a great many illustrations. The writing style is satisfactorily informal, so that the artist with ability can, by diligent application, learn from this one volume the answers to most of the problems that may arise in the commercial art field. The book will be invaluable to even the advanced professional and agency executive; its listings include many of the everyday matters that heretofore have necessitated referring to a score of other sources. Not only are layout, composition, comprehensives and type covered, but also the questions of media, sales approach, copy-writing and art for display and billboard.



**PAINTING WITH JERRY FARNSWORTH:** by Jerry Farnsworth  
Warson-Guptill Publications \$7.50

Definitely a how-to-do-it book on oil painting, by a well-known authority in the art. This is a simplified book, but the quality of information is high and may prove of value to the professional as well as the layman. The 128 pages in deluxe size are well illustrated with about fifty black and white plates and six full color reproductions of the author's paintings. The various steps of representative works are shown, with pertinent comments underscored. Farnsworth leaves little unsaid, particularly about manipulation and use of the various tools of the trade, such as brushes and palette knives.

**THE A.B.C.'s OF OLD GLASS:**  
Doubleday & Co.

by Carl W. Drepperd.  
\$4.00

For many thousands of art lovers, there is a fascination in the sight and feel of antique glass. Collectors, connoisseurs, and just plain folk will enjoy this volume which is well illustrated with more than 700 pictures. The reader will learn how glass is made, its earliest origins, and about its importation to America. He will also receive advice on how to judge reproductions from the original and how to spot phony prices and faked antiques. Mr. Drepperd has collected a series of anecdotal dissertations on glass collectors and their specialties.

**HOW TO MAKE POTTERY:**  
Crown Publishers.

by Muriel P. Turoff.  
\$2.75.

A book of instruction in the procedures of pottery making and creation of other ceramic ware, fully illustrated (369 drawings). The author has employed a simplified, step-by-step diagnosis and covers the manufacture of the final products as well as the definitions of terms most commonly employed. Many tips on preservation, glazing, waterproofing and recognition of defects are presented, and there is a special section devoted to creation of ceramic jewelry.

**MARKETABLE PACKAGING:**  
Lippincott & Margulies.

Deluxe-sized pages.  
\$4.75

Another handy volume for the commercial artist and designer, and will prove of interest to the business executive who wishes to exploit his product in the most effective manner. The illustrations are of well-known products which have gained their prominence by sound advertising combined with smart packaging. Package design and label creation are lucrative fields for the skilled commercial artist. ●

**THE DANCE ENCYCLOPEDIA:**  
A. S. Barnes & Co.

by Anatols Chujoy.  
\$7.50

The arts are divided broadly into three spheres: fine art, theater and music. The Dance embodies all three. Who among us will dispute that the sculptured grace of the ballet, the restless rhythm of the modern forms, and the all-important musical accompaniment are not valid forms of art? Degas made us ballet conscious, and the artists of today are much interested in obtaining a speaking background with this artistic form of expression. Here is the answer to the problem. An encyclopedia in the literal sense, this large book (546 pages) gives facts, figures, dates, explanations, history and background of every known dance, and full biographical material on popular dancers. The backstage terms, the meanings of technical and foreign expressions are delineated in Mr. Chujoy's all-embracing volume. ●

**ADVERTISING COPY:**  
Harper & Bros.

by George Burton Hotchkiss  
\$4.50.

The author is a leading authority on the subject of advertising layout and copy and this book, now in its third edition, has consistently placed among the ten best books on advertising, according to *Printers' Ink*. The length of "Advertising Copy" is 469 pages and there are approximately 100 illustrations of effective advertising layouts to point up the text.

JUVENILE JURY'S ART CONTEST:

(Continued from page 4)

will receive \$250.00 in prizes of art supplies for their schools, and complete painting kits for themselves, expressly designed and donated by Grumbacher, international art supplier. In addition, the next two hundred honorable award winners will be given special plaques.

The contest is open to all children, ages six to eleven inclusive, and the names of the winners will be announced over the popular Mutual Network children's program, sometime after May 21st. ●

## MAY "DESIGN" REQUESTED BY UNITED NATIONS

The "Travel Issue" of *DESIGN* was requested by the Chinese delegation to the United Nations. The number contains a special feature by eminent artist, *Ssu-Tu Chiao*, on the art of "Lightning Portraiture." ●

# INSANITY IN MODERN ART:

(Continued from page 11)

art that had stood the test of centuries.

It did not take many years before there was a stampede of young men anxious to be in the know. They tried to regress and they did not have far to go to be insincerely primitive, a stunt, incidentally, which cannot be achieved without doing damage to the brain cells. They went berserk. They were going to set the art world on fire. They cared nothing for heritage, skill or refinement. They could not be logical. They had not been trained that way. They could not do anything as well as it had been done. They were going to shout that realism had had its day and was over. It did not take them long to slither from one school of incompetence to another. They evolved nomenclatures that set one's teeth on edge. In these wordfests they exerted their greatest efforts. They yelped from every gallery, crying out that *their rationalism* had come into its own. Art dealers felt sorry for them. Rather than make them wards of the city, dealers bought their products for a pittance and then the painters slunk back to their top floor studios, munching onion sandwiches and gloating over their sales. When a dealer was stuck with a hundred or more sterile fumbblings he grew anxious. Then The American Tourist came to the rescue. They loomed as potential customers. A writeup or two could put the painter in an enviable niche. For five hundred dollars, a critic could be induced to write a laudatory bale of twaddle and if this monograph was placed on book counters where American browsers could squint at them, the poor painter's attempts would be brought into notice.

Along came a platoon of Surrealists, and out of *their* dust sprang Post-Surrealists. They were happy, for they had gotten away from the unimaginative eye of the camera. No camera could reach the profundities they had unearthed.

Let us not fool ourselves, much that is classified as "modern art" isn't art at all. I don't blame the gullible for buying the heavy-handed palette scrapings of deceivers. After all, it puts the buyer in the know. And dealers must have something to show and it is easier for them to find mediocre paintings. But people are getting tired of the whole affair. The racket is wobbling. Already scores of canvases are almost worthless. Of course, they may come into their own again if they exist a century from now. Possibly, an astute showman, with a sense of humor and an eye on the box office, will exhibit them as horrors of the past.

Publications that laud this insanity are doing an excellent service. They are hastening a complete downfall of those demented unrealities of Picasso and his cohorts. When this happens, what will the art critics turn to? They can't retract all the balderdash they have written. They can't build up a new set of strange redundancies about cubes and stepped-up cubebs. What next for *them*?

Our art student now has a little office in San Fernando Valley where he sells land, and during the quieter hours, paints signs with ornamental strokes. Sometimes he adds an indication of a landscape. Once a potential client said to him, "You should have studied art. I did, and I get a lot of fun out of it. My wife says it keeps me quiet." ●

## CLAYOLA® - a genuinely creative clay

Even under extremes of heat and cold, the smooth firmness of Clayola remains indestructible. Harmless, waterproof, stainless, Clayola never ruffles or pulls apart, and may be used over and over again without losing its plasticity or becoming rancid. 1/4 lb. to 5 lb. bricks, available in 9 soft, mellow colors. Clayola may be shellacked for permanent exhibition purposes.

Now! Crayola Crayon comes in 48 colors!

Crayola—the first quality wax crayon ever to be offered at a popular price—now comes in a box of 48 colors, making this favorite Gold Medal product more versatile and more desirable than ever.



**BINNEY & SMITH CO., New York 17, N. Y.**  
Makers of Crayola Crayon and Other Gold Medal Products







CONDUCTED BY FLORENCE LEWISON



A COLUMN OF REVIEWS, CHIT-CHAT AND INFORMATION FROM THE ART CAPITOL OF AMERICA

## "MET" SHOW STRESSES CLASSICS

**CLASSICAL INFLUENCES** at the *Metropolitan*.

An exhibition showing the classical influences on later phases of art, has been set up at the *Metropolitan Museum* in N. Y. C. Noteworthy is the extensive delving into the early classical periods, by artists of all centuries. In sculpture, where the art had been more widely developed, the direct emulation of style, as well as inspiration for subject matter, is evident. Nearly all the known Renaissance artists drew from the classical, mythological and allegorical concepts of the Greek and Roman cultures. We see Rubens's "*Venus and Adonis*", Titian's "*Venus and the Lute Player*", David's "*Death of Socrates*" (a harder, stonier bit of painting would be hard to find!) and a Roman painting of a mummy's mask that reminds one of the brightly painted ecclesiastical figures still being made in Mexico. Picasso's "*Pipes of Pan*" is the only modern example indicating influence of classical simplicity in both style and subject. The sculptor Houdon's "*Bather*" in white marble, and several Italian Renaissance portraits and figurines in bronze, reveal a close study of their Greek and Roman predecessors. It is a splendid exhibit, but is limited in scope. Undoubtedly it would require the entire main floor of the Museum to do justice to such a wide survey.

**GROUP** at the *Kleemann Galleries*.

In the small group show of moderns at the *Kleemann Galleries*, abstractions by *Von Wicht* tower above the others represented because of his fine coordination of rhythmic line and solid forms. The result—a most satisfying utilization of composition and color into interesting patterns. *Urban's* work is a bit flamboy-

ant and overbearing, the latter quality being perhaps the result of too much black. This artist is an excellent draughtsman and he uses his ability with fluency. The paintings by *Bosa* border on simple caricature, and his present offerings at the *Kleemann* are, as usual, very competent. Able canvasses by *Ferren*, *Drewes*, *Moler* and *Yunkers* round out the exhibition.

**HERE AND THERE**

*B. Brussel-Smith* was recipient of the *American Artists Group Award* at the *Society of Etchers Exhibition* for his wood-engraving "*Descent*". He was also awarded the Frank Hartley Anderson prize for technical excellence with his "*Ecce Homo*" . . . . Superb photography, exquisite modern glassware and paintings by Braque, all hold their own under one roof at the *Museum of Modern Art* . . . . The Symposium on the Contemporary Arts—held at the *Baltimore Museum* points another way towards sensible integration of the so-called Applied and Fine Arts . . . . *Arthur William Brown* the famous illustrator who has been a standby for more than a generation with *Sat. Eve. Post* readers, has joined the faculty of *The School for Art Studies* . . . . *Artemesia Drefs* who made such a fine showing in N. Y. recently is having another one-man exhibition at the *Carroll Knight Galleries* in St. Louis. . . . *De Witt Lockman*, noted portrait painter just elected President of the *National Academy of Design*, is a member of the Municipal Art Commission of N. Y. C.; *Hobart Nichols*, retiring Pres. becomes President-Emeritus of the *Academy*.

**GWATHMEY** at the *A. C. A.*

Few artists can use paint in such flat tones and create so much movement of design as does *Robert Gwathmey*. In

his one-man show at the *ACA* gallery, he reveals complete command of technique in pictures that have good linear composition, pure color and delightful pattern. His work has the added advantage of being understood and appreciated by both laymen and professional artists alike. At the same gallery, woodcuts by contemporary Chinese artists nicely complement *Gwathmey's* work in that they are human incidents simply stated. The technique employed in most of these interesting black and whites is direct, with bold, sure strokes that allow no unnecessary embellishment.

**MILTON AVERY** at the *Durand Ruel*.

Oils by *Milton Avery* at the *Durand Ruel* galleries should go well with the decor of the present-day American home. These decorative pieces contain the simplification of ideas which symbolize 'economy' of statement. Full rendition of the idea is eliminated as extraneous matter, leaving the barest essentials of form and design. Because of this paring, most of his paintings, of which "*Red Rock Falls*" is an example, impress as being mere outlines of work to be completed. No doubt he could go further if he chose to. This showing, reveals a higher-keyed palette than is usually found in his work.

**WORTH NOTING:**

One-man show by *William Meyerowitz* at *American-British Art Center* . . . water colors by *Dong Kingman* at the *Downtown Galleries* . . . *Ben Zion's* fine paintings at the *Bertha Schefer Galleries* . . . *Ben Nicholson* at the *Durlacher Galleries*. . . . *Arthur William Brown*, the noted illustrator, has joined the faculty of *The School for Art Studies*, 250 West 90th Street, New York City, where he will conduct a special advanced illustration course. ●

# A PORTFOLIO OF PRIMITIVE DESIGNS

(A FEW LEFT)



A small edition, available to readers of **DESIGN**, illustrating the craftsmanship of ancient cultures. The design skills of Spanish Prehistoric Man, American, Mexican and Canadian Indians, and native work from the tribes of Africa.

FOR YOUR RESEARCH LIBRARY

**\$1.50** ORDER TODAY

**DESIGN PUBLISHING CO.**

337 S. High St.

Columbus 15, Ohio

BEST ADVERTISING ART:

(Continued from page 21)

## SOME TYPES OF COMMERCIAL ART

**FASHIONS:** Appealing to the eye of the American Woman has become a major industry. It is prestige advertising in a sense. The copy is brief, the art work is the important thing. Take the insertion on California Cobblers' "Snubtoes", shown on page 17. This is a beautiful example of selling through carefully integrated photography and art work. Utterly simple, with a certain airy dignity entirely suiting the product, this *VOGUE*-placed ad did a highly effective job of selling, in just one insertion. Hans Springer, Vice-President of the concern reports that this single piece of advertising art "has sold 107,000 pairs of Snubtoes to date, and has opened up many new markets..."

The outstanding principles of fashion art may be said to be femininity, smartness, humor, flattery, and personal identification. Make the woman reader visualize herself wearing the product. Let her practically feel the material. Play to her ego, her spirit of romance, her inherent desire to be the center of attention. As an artist, you must incorporate most or all of these things into your work. The "Wear Right" Gloves and Bonwit-Teller advertisements on page 15 are good examples of this.

**HUMOR IN ADVERTISING:** A relatively recent trend has been to inject humor into national accounts. People will remember a cute or heart-warming ad a long time after they have forgotten most. Cartoons catch the eye. They don't seem to be ads; they look like editorial matter. Good examples of this are Virgil Partch's series of weird cartoons for Wheaties; those of Dr. Seuss for Flit; ("Quick Henry—the Flit!") and the many products using Walt Disney's cartoon characters. Nationally known artists will usually do an entire series, but the agency artist quite often does one-shot humor ads, such as the Niblets account, shown on page 17.

**DIGNITY:** Many concerns prefer to reach the public in a vein of stability, dignity and assurance. Banks, insurance companies, jewelers and the like cannot afford an impression of flippancy. Their ads are usually institutional, but often incorporate morals and anecdotal material, designed to do a job of selling in a subtle manner. Farnsworth Radio & Television Corporation recently ran full color reproductions of the paintings of leading artists, who interpreted in paint the themes of musical masterpieces. Farnsworth underplayed their advertising of the Capehart radio-phonograph in these ads, but the point got across very effectively. Quality in painting, quality in music, quality in Capehart. Another example is the John Hancock Life Insurance art on page 16, which is also reproduced in full color on the cover of this issue of *DESIGN*. Here is a dignified piece of work, which presents historical information and quietly invites the reader to consider John Hancock Life Insurance when he takes out his policy. People invariably prefer the well-advertised product. They have been indoctrinated as to its merits, they instinctively feel the manufacturer must live up to his claims, and they trust the well known name over the unknown.

These are but a few of the many channels which advertising art may take. Basically, however, all advertising must exploit one or more of the following objectives: (a) personal need (b) entertainment and good living (c) respect for the product which is being advertised. It is the task of the agency to fulfill the specified objective, and the duty of the commercial artist to lend reality to the advertiser's message. "BEST NATIONAL ADVERTISING" has chosen those examples which, in the past twelve months, have done the job most effectively. ●



## Cincinnati Art Academy

Professional training in the Visual Arts: Drawing, Painting, Sculpture, Commercial Art and History of Art. Summer term: June 13 to August 5.

Address inquiries to:  
MARTHA D. TIEMAN  
Registrar

Cincinnati 6, O. — Eden Park

## RINGLING SCHOOL OF ART

Study Art in sunny Florida. Faculty of outstanding artists. Use Ringling Museum. Dormitories. Unbelievably low cost. Summer term: 12 weeks commencing June 18. Write for catalog and folder "In Florida Sunshine." Address: George D. Kaiser, Jr., Exec. Sec'y.

Sarasota, **FLORIDA**

## MOORE INSTITUTE OF ART

School of Design for Women  
105th Year. Textile design, commercial illustration, advertising art, art education, fashion design, fashion illustration, painting, interior decoration. Crafts. Diploma and degree courses. Day, evening, Saturday classes. Residences. Catalog. 1402 Master St., Philadelphia 21, Pa.

OXBOW 39th SEASON  
**SUMMER SCHOOL OF PAINTING**  
SAUGATUCK, MICHIGAN  
ELSA ULBRICHT, DIRECTOR  
DISTINGUISHED FACULTY  
June 27 to September 3  
PAINTING • GRAPHIC ARTS • CRAFTS  
VETERAN APPROVED SEND FOR FOLDER

## RHODE ISLAND SCHOOL OF DESIGN

Summer Session

### FOUNDATION DESIGN PROGRAM

Drawing • Projection Drawing • Lettering  
Two and Three Dimensional Design

### OPEN TO TWO GROUPS

- I. College and Professional School students wishing to transfer to work for the School's Degree.
- II. Teachers, College students, and others not wanting the Degree.

June 23 - August 5 • Folder S Available  
8 College Street • Providence • Rhode Island

## — ANYBODY CAN PAINT —

### SIMPLIFIED HOME-STUDY COURSE IN OILS

Ideal for Beginners, Shut-ins, and Advanced Pupils. Buy One Lesson at a Time—Critiques Free. Gift-Day Coupon and Catalogue Free.

*\$1.00 Brings Sample Lesson*

MAJ. ROLAND PIERSON PRICKETT  
ARCTIC GANNET STUDIO,  
YORK HARBOR, MAINE

## Hill and Canyon School of the Arts

1005 Canyon Rd., Santa Fe, New Mexico

Summer Session: July 5 - Aug. 29

Fine and Commercial Arts, Crafts, Illustration, Design, Outdoor Painting. Regular faculty and Prof. Walter G. Hippel of Berlin, Germany.  
Circular—Stanley G. Breneiser, Director

## NEW BIG SIZE NEW LOW PRICE

Now, because of increased production and the upsurge of demand, we are able to bring you COLOR-VU in a new, larger size at a lower price. Sheets formerly 17" x 22" costing 25c are 17"x24" at 20c. And in addition, for your further convenience all of the 200 colors including the 8 greys are available in new large size sheets (24" x 36") at 40c per. Furthermore, we have reduced the price of the COLOR-VU SWATCH BOOK to \$3.00.

## COLOR-VU papers

Color-Vu Papers are now available in 200 colors including 24 basic hues . . . 4 tints and 3 shades of each hue . . . and 8 greys.

To simplify ordering . . . the new Color-Vu Swatch Book contains 200 swatches, with rounded corners to safeguard against becoming dogeared. Each swatch clearly numbered from 1 to 200.

Just select the desired swatch . . . get the number . . . shoot the order in! No guesswork . . . No involved gadgets.



Color-Vu Papers have superior working surface . . . take pencil, ink, tempera and showcard color. Are coated with non-bleed colors. Withstand erasing. Have water resistant surface. Errors washed off with wet cotton. Not stained by rubber cement. Will not wrinkle while wet. Have body and weight to cope with handling problem.

### OLD PRICES

COLOR-VU SWATCH BOOKS \$3.50 ea.

COLOR-VU PAPERS 17"x22" 25c ea.

### NEW PRICES

Color-Vu Swatch Books \$3.00 ea.

Color-Vu Papers 17"x24" 20c ea.

Color-Vu Papers 24"x36" 40c ea.

Distributed by

**H. T. HERBERT CO.**

33 West 46th Street, New York 19, N. Y.

## ENGRAVING:

(Continued from page 16)

your printer will supply on request. If you should want extra proofs pulled (for mailing to advertisers, for filing, paste-ups, etc.) you must be prepared to bear the additional expense. Your engraver takes great pains with these proofs and his time is valuable.

The important thing, then, is to obtain proofs of the engraving on the type of paper that will be used in the press run. If the cut is for newspaper work, a coarse type of paper will be used; if for a magazine, the stock may be enameled. Remember, many advertisers insist upon proofs that are exactly like the final ad, so get your proofs right.

With an eye to the finest possible reproduction of his creation, the artist who appreciates the problems and procedures of art reproduction is the artist whose work is in constant demand ●

## SKILL VS. UNDERSTANDING:

(Continued from page 16)

manner which emphasizes the planes of each object.

The geometric forms are then arranged into realistic buildings and other objects. These buildings are drawn in natural relationships so that one is placed behind another in a realistic manner. Interesting pictures of cities are created in this way. These arrangements involve many of the principles of composition which are then stressed: balance, center of interest, subordination, repetition, and movement. After this sequence of lessons the child begins to be sensitive to art values and principles besides form in the development of a picture.

At no time in the instruction of these lessons involving form was technical proficiency mentioned. Skill appears to develop in a natural manner as the child realizes the necessity for it and his muscles become more mature. Understanding is needed before skill can become meaningful. No skillful technician ever became more than a good craftsman without understanding completely the problem of the artist. ●

## COURSES BY MAIL

in modern, creative

Painting, Modeling, Drawing

by

**RALPH M. PEARSON**

Author, The New Art Education,

Experiencing American Pictures (both Harpers)

DESIGN WORKSHOP . . . Nyack, N. Y.

# "I WANT TO MAKE A RUG"

By  
ESME DAVIS

*Sea Borne Studios, British Columbia*

**M**OST housewives are first won to the weaving stool by the beauty and durability of the hand woven rug. True, their horizons quickly expand and they visualize window draperies, bedthrows, handbags with matching scarfs, etc., but almost invariably it is the hand woven rug that captures their interest and brings them to a weaving instructor.

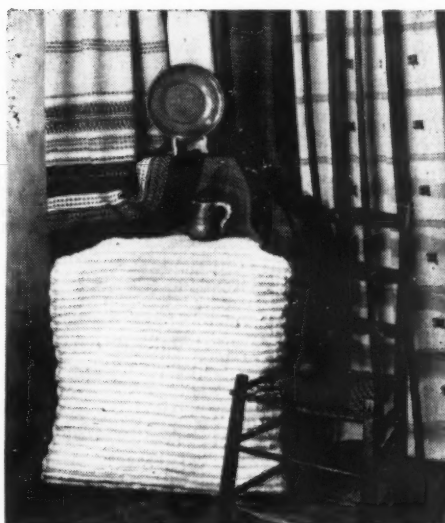
It is to this ardent group of amateur weavers that I pass on what I learned about rug making while working in the weaving studio of the great English weaver, Mrs. Ethel Mairet, R.D.I. in Ditchling, Sussex, England. I too wanted to make a rug.

My fireplace rug would be six feet by thirty-six inches, (see illustration). A size that could be easily handled. I used raw fleece, washed and teased, because the rather uneven look of hand teased wool would add character to the rug. The wool would have to be carded, if a more even effect is desired.

There was a choice of material for the warp. A fairly heavy or lighter cotton, hemp, ramie or fish net string. I used ramie string, also in the weft to add strength, and prevent too much give or stretch to the rug. When finished I made a weak solution of alum and water and sprayed gently over the rug as a precaution against flying sparks from the open fire. In using any fibres, or yarns it is always wise to test for inflammability. If in doubt, treat with the alum solution.

There is endless fascination in rug weaving, and in trying out new materials. A mixture of plyed yarns is satisfactory, because strength, color, and texture can be incorporated into a more easily handled single yarn, using a thin strong thread every other one to two throws of the shuttle.

Sisal is quite attractive in its natural cream color where a strong thread is required. It will dye very well indeed, using alum or salt and vinegar as a mordant with some ordinary



*A raw fleece rug on heavy ramie string warp which is also used in weft with fleece and sisal string.*

commercial or vegetable dye.

Jute, ramie, coconut or coir fibres, or manila are all very pleasing and effective used in various combinations, or alone; and together with rags make good boat deck mats. By the use of rags, both in the warp and the weft, one can make rugs that will stand considerable use, and so are suitable for the hall or the rumpus room. Always be certain, of course, that colors are fast to washing and light.

Then, if you are in the right locality, there are roots (and some flower stalks too), which serve admirably as weft; and of course cedar bark, rushes, and certain tough grasses. Most of them need no dyeing, containing their own lovely natural color and texture.

The colors used by the weaver must blend with the physical appearance of the rooms in which the rugs are to be placed. Place warm colors in colder aspects, and cooler or softer shades where it is possible to have much sunlight. Good rich color can be used as a foil to an otherwise subtle color scheme.

In making the heavier type of rug,

the warp may be threaded evenly or in grouped order. Eight, ten or twelve dents to the inch is quite good, according to the type of warp used, but the rug must be beaten as closely as possible, to embody firmness, yet flexibility.

Quite a variety of finishes can be obtained on a six pedal, four harness floor loom, just using tabby—threading and different kinds of materials to obtain effect and texturing.

Free design can be fun. By the use of laid in threads, either in color or self-toned, a variety of patterns will result. Try a glossy thread against matt weaving just to add a touch of life.

Finishing is of great importance both for appearance and durability. Loose threads or edges that are irregular, tend to lower the quality and aesthetic appeal of the finished article. A good edge is achieved if, when throwing the shuttle, you loop the thread in the middle, making sure it is snug at the selvedge. The ends may be finished in a variety of ways, such as braiding or knotting. Always tie the knot in the same manner, to assure evenness. Strength is achieved by weaving selvedge of finer yarn on each end of rug, which, when cut off the loom, may be turned under and hemmed neatly. This gives a certain amount of weight to each end, ensuring a good, flat rug.

To complete one rug, turn right-side-down on a flat surface. Use a wet cloth and press thoroughly with a heavy and very hot iron. This firms and greatly improves the finish.

Rhythm of thinking and working greatly affects the appearance of the rug. It is better to go more slowly in weaving, than to rush and weave in fits and starts.

The posture of the weaver can be a help or a hindrance to good weaving results.

Now—Shall we make a rug? •



# FINAL THOUGHTS FOR AN ARTIST'S SUMMER

THE Summer Season means trips—a change of scenery—a rest—meeting new people—seeing new things, or renewing friendships. It can mean a trip this summer to one of nature's beauty spots, Klamath Falls, Oregon, where the Klamath Falls Summer School will be held *August 1 to August 31*. Through a series of fortunate circumstances, one may combine beauty of scenery and excellent instruction by such leaders as Emmy Zweybruck and her daughter Nora, Vern Swansen, Robert Bannister, and James Edward Peck at a truly nominal cost. You may wish to look into this, by writing the Klamath Art Association, 205 Boivin Bldg., Klamath Falls, Oregon for a descriptive folder.

Summer is the time for experiments. There are the interesting Prang textile colors, whose varied uses include application on silk screened mats, napkins, scarves, and so forth, the only limitation being your own imagination.

Sketcho Oil Crayons are fast becoming one of the most popular sketching mediums, and the user will readily see why, because of the responsiveness, the coverage, and the unusual blending properties. The colors themselves are decidedly light resistant, and in fact, are an almost "must" in the traveler's baggage, being ideal for quick sketches, or more studied renderings. There are twenty-four in an attractive, flat box, complete and ready for immediate use.

Payons are another valuable addition having all of the responsiveness and mat finish quality of the finest pressed crayon, plus the versatility that comes from the use of a brush dipped in water. Payons are clean, compact and flexible.

As one travels around, it seems to be evident that there has been a steady increase in the use of Tempera Colors for outdoor sketching. The ease of application, freedom from special mixtures and brush, and cleaning problems recommends them. (In the special blending set of Prang Tempera #1351 you will find an unusual assortment of brilliant, blendable colors. These colors—yellow, scarlet, magenta, blue, turquoise-blue, and black have been especially selected for their wide blending range and basic color properties.)

Reading can well occupy many pleasant hours. Books like *"Monument to Color"* and *"The American Colorist"* by Faber Birren; *"Design Approach to Craft"* by Harriet E. Knapp; *"More Color For You"* by Jane Betsey Welling; *"Hands at Work"* by Professor Emmy Zweybruck; *"Let's Make Our Own"* by Ella Langenberg Bolander; the *"New Art Education"* Textbooks by Elsie E. Ruffini and Harriet E. Knapp are all excellent choices for summer reading.

New fields of endeavor may beckon you and Prang DEK-ALL may be the answer for decorating bottles—dishes—jugs—trays—glasses. It is not only fun, but is also an easy way to get ahead of Christmas by making gifts in the good old summer time. It's so easy to use, and the results so fascinating that many friends have said it's hard to stop decorating objects once you've started.

Then of course, there's your old friend Stencilling with Prang Textile Colors—need we say more?

Here's wishing you a very pleasant and profitable summer rich in enjoyable experiences, as we bring to a close, Volume 50 of DESIGN. ●



Summer vacation plans are incomplete to the artist, unless there is inspiration for sketching.

# THIS SUMMER I'M GOING TO HAVE FUN AND.

● **PRANG TEMPERA.** Six studio jars and mixing sticks. No. 1351 \$\$.75

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paint and design with —

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● **PAYONS,** the painting crayons. For use as crayons or paints. Water soluble. 12 sticks with brush in metal box. No. 343 \$1.25

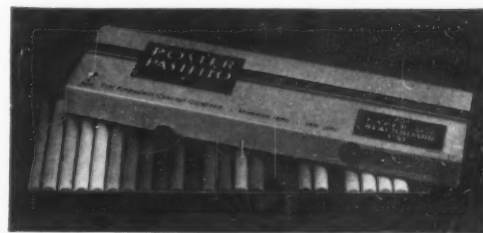
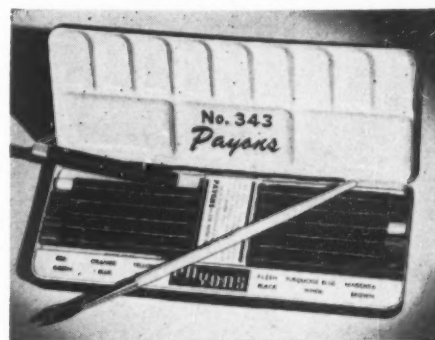
● **PRANG TEXTILE COLORS.** Wash fast on fabrics. Stencil set complete. 10 jars, stencils, designs, book, brush, knife. No. 1907 \$4.00

● **DEK-ALL** for painting on glass, china, metal and setting without firing. 6 jars, brush, and pattern sheets. No. 1280 \$3.00

● **PASTELLO** square pastel crayons for drawing on paper. 24 colors, tints and shades in hinged box. No. 1044 \$.75

● **POSTER PASTELLO** sturdy colored chalk crayons for use on paper or the chalkboard. 24 bright hues. No. 1056 \$1.00

● **SKETCHO** oil crayons that may be used like crayons or blended with turpentine to simulate oil paints. 24 colors in cardboard holders. No. 1167 \$1.50



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AN EXAMPLE OF:

# *Fine Art In Advertising*

By  
BEN STAHL



JOHN HANCOCK MUTUAL LIFE INSURANCE CO. COLLECTION

## **"HE MADE MONEY TALK FOR FREEDOM"**

Painted in oils, this was one of the outstanding examples of the importance of art in advertising this past year. It is discussed in this issue.

